

## ACT I

### SCENE 2

*The lights come up. MAX INGERS enters through the front door DSR. He is tall, blonde, and very confident. He wears an expensive overcoat over an Armani suit, carries an expensive laptop case and is busy talking on his cell phone. MS. BLINKER enters from the hallway USL and stops at the sight of MAX. She takes out a compact and hurriedly primps. She then straightens her dress, opens the top button on her blouse, and rearranges her cleavage. With a huge smile on her face she approaches the front desk and puts out her hand.*

MS. BLINKER. (*Seductively.*) Good-----(*MAX is unaware of her. He raises his hand in response to the phone conversation. She freezes in place, unsure what to do. There's a moment's silence.*)

MAX. (*Angrily.*) Listen sweetheart, it's not going to happen!

BLINKER. (*Surprised.*) Excuse me?

MAX. (*Snidely.*) When I want you to speak, I'll tell you.

BLINKER. (*Outraged.*) Well, I never...

MAX. (*Charmingly.*) Now don't be like that baby. You know I care

DSR – downstage right. USL – upstage left.

Stage position of entrances from the original design. Edit to show it's function in the script e.g. **enters through the front door.**

Character/wardrobe descriptions from the original production. Unless these are crucial to the script, omit them or use a general statement e.g. **He wears an expensive overcoat and designer suit.**

This is know as **business**, something physical the actor does. She did these things in the original production. Make a short general statement and leave the rest up to the actor e.g. **She primps.**

These words, often adverbs, describe the emotional performances of the actors in the original production. Omit them.

Incomplete sentence. The dialogue crosses from one page to the next. It's easy to make a mistake.

for you. (MS. BLINKER is somewhat mollified. She crosses over to the mirror USL and quickly checks her appearance again. MAX pulls out a black notebook but has no pen. He turns, sees MS. BLINKER and snaps his fingers at her.)

MS. BLINKER. (Coldly.) May I help you!

MAX. (Commandingly.) A pen, madam, a pen!

MS. BLINKER. (Has had enough.) It's Ms.---and I'll have you know this is not one of those kinds of places. (She stalks DSL to the kitchen door and turns back. Regally.) The pens are for registered guests only. (She sweeps from the room.)

MAX. (Confused.) What?---(MAX stares after her, trailing a few steps behind. When he's almost to the kitchen door, his attention goes back to the cell phone. Into phone.) Not you what. I know what's what with you. Her what. What do you mean, what her what? (The phone on the SL table rings. MAX is startled. He cries out.) Hey! (Into phone.) What? Sorry, I didn't mean to shout. I was startled. (The phone rings again.) The phone rang. Yes I've heard a phone ring before. (The phone rings again. HADLEY enters from the USR patio door, checks something on the counter and exits USL.)

HADLEY. (On his way out.) Phone's ringing. (MAX yells and again and spins towards the disappearing HADLEY).

MAX. (Starting to get angry.) Hey! Where are you going? (Into

The dialogue crosses from one page to the next. It's easy to make a mistake.

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The text inside the lines has dialogue, stage directions, acting notes, and a recurring sound effect. It's easy to get confused or miss something.

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